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THE MAGIC LANTERN GAZETTE

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RESTORATION & REPRODUCTION PARTS

By Robert Sieberg D.B.A.

The following article was submitted to us with permission to publish by Don Curran. The author, Robert Sieberg, presented this paper to the Motion Picture Machinery Society. He has done restoration work on lanterns for Society members, including Don Curran and Jack Judson. If you wish further information you may reach him at 903 Maryland Dr., Austin, Texas 75758, (512) 836-5085 - voice, (512) 836-2146 - fax, or theshop@place.org - e.mail.

What is the goal of restoration?
What considerations should be taken into account?

Goal - If you decide to undertake a restoration project, ask yourself, do I have the expertise and commitment to complete the work? If not then don't start it and create another basket case! My philosophy has always been to attempt to *Do No Damage To The Original Item.*

1. Does the piece have any historical significance? If so, I feel as much of the existing alterations should be left intact and only address the restoration of damage or continued deterioration—for example: rust, rotten wood or infestation of insects.

2. Are parts missing or damaged beyond repair?

3. If so, are there similar parts to use as a model?

4. If not, do you know where to borrow or obtain an accurate dimensional sketch?

5. Find a photo to study, preferably with several views. *Ariel's Register* is the best example I know. The original publications and sales literature are also invaluable!

6. A sketch of a missing part can often be reconstructed by comparing a known measurement from your item to the measured dimension in the photo and apply that ratio to other photo dimensions. Remember if you are scaling from a small picture, accurate measurements are necessary! You can check your technique by measuring another dimension on the drawing and calculate the expected dimension for a comparison on the real object.

7. Material selection depends on the function of the original part, but the original material (for example brass, aluminum, steel, wood or leather) is preferable. If the part serves no structural purpose, then material substitution is OK, especially if it is to be painted. Remember that the relative cost of the materials is of little consideration when compared to the labor required to fabricate the item, as well as the long term preservation of accuracy and the value of the complete piece in the future.

8. What method should be used to join broken parts or reproduction pieces? Again the main question is the function of the part and how a particular procedure will effect the adjacent assemblies. Soldering was a typical method used originally, but it is a real art to master and the

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CONVENTION

COMING
COMING
COMING

Cleveland, Ohio

June 19,20 & 21, 1998

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possible damage to adjacent parts is great. Epoxies and super glue will work wonders, but the materials must be clean and not be subjected to high mechanical loads. There are new products on the market every day, just be sure to give them a try on a test piece before applying it to your favorite hand-cranker!

9. The final subject involves the black art of finishing! The typical problem that is faced in a restoration project is how to match existing finishes, considering the age and stage of deterioration. These cameras were subjected to hard use under adverse conditions, and in my opinion should not have all of their battle scars wiped away by a total restoration. On the other hand when doing a restoration project, one wants the results to look as good as possible. Everyone has some tried and proven techniques learned through experience or passed on by others.

Brass - Polish and clean with lacquer thinner and paint or spray with a tinted lacquer to match, for example; Nikolas 2105 Gold Lacquer, Nikolas & Co. 2800 Washington, Bellwood, IL . To blacken without paint, try the procedures listed on one of the blackening products sold at the model train shops.

Leather - From the C.A. Zoes Mfg. Co., 168 N. Sangamon St., Chicago, IL 60607, (312) 666-4018. "Special Leather Cleaner" will soften the hardest old leather but remember to glue it in place first if possible. I like the Tandy Leather #2105 Leather Weld and #2016 Craftsman Cement for this purpose. After dampening the leather with a sponge and water, use the appropriate color of the Zoes Leather Dye and Dressing, followed in a few hours by an application of Zoes Imperial Leather Balm and follow an hour later with a light buff using a cloth or brush to seal and maintain the flexibility of the leather over a joint.

Shellac - This is by all accounts the preferred finishing material and was often used originally. One technique is to use linseed oil soaked into a cloth and apply the shellac/alcohol mixture to the wood until dry. Note: The linseed oil will lubricate the cloth to keep from damaging the finish. The off-the-shelf spray shellac will work wonders and can be applied repeatedly in a short time. A small artist's brush can be used to fill a scratch with a final blending spray of the surrounding surface. A final step consisting of the application of Renaissance Micro-Crystalline Wax, sometimes referred to as British Museum Wax, available from Light Impression in Rochester, New York, followed with a light buff will retard the oxidation on almost all surfaces for years to come.

10. Several problems seem to be the constant subject for discussion among collectors.

Potmetal repair - Some of the low temperature eutectic (solder) materials for repairing aluminum with the heat from a propane torch advertise they will join potmetal. Of course it depends how bad the condition of the sample is. These products can be found at welding supply businesses as well as at local gun shows. The other ways to repair potmetal involve epoxy gluing, but the deterioration of the metal continues and the only sure fix is to make a replica part from aluminum.

Nickel plating - Many small parts are made of brass or steel and then plated. With the ravages of time, the finish is now dull or flaking. One method I use when making a replica part that was originally plated is to use stainless steel to fabricate the item and finish with a stainless steel buffing compound on a cloth wheel. For a part that is only tarnished, #0000 steel wool and your favorite cleaner solvent (I like Formby's Furniture Cleaner & GOOF OFF cleaner) will clean all but the worst cases. This should be followed with a spray lacquer or at least a coating of wax. The final option is replating, but be sure to have good references because if the parts are left too long in the striping bath, you will be facing a replica project. Also make sure to document what you take to the plating company. A photo will help identify a missing part when you go to pickup the items!

Screws and fasteners - It would seem that all of the old camera equipment was assembled with obsolete fasteners when you try to find similar steel or brass machine screws or wood screws at the local building supply stores. One place to try is the local model train hobby shop. They should carry a good range of #00 through #4 screws, including blackened steel and brass. The European and some of the American manufacturers used metric machine screws, and a good source is Small Parts Inc., PO Box 4650, Miami Lakes, FL 33014, (800) 220-4242 or a local clock repair shop may be of some help. A trick you can try if you do not have the correct length is to obtain a jeweler's saw from the local jewelry makers supply and cut off a longer screw to fit. Finally the head shape of modern fasteners is often different and by mounting the body of the screw in an electric drill chuck you can reshape the head with a jeweler's file.

In conclusion, the best advise I can give is to find a retired machinist with some equipment who will be willing to help with the fabrication. Most machine shops will not want to take the time, especially if you don't have an accurate drawing.

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THE PRESIDENT'S VIEW

By Bob Hall

Being a magic lantern collector would be easy if all you had to do was collect lanterns and slides. These are both available out there in the world, though rare, and it is relatively simple to scan antique stores for them or walk in and ask, "Do you have any magic lanterns or slides?" You can also quickly look through The Antique Trader or other publications for magic lanterns and slides. Doing this type of hunting takes up only about 50% of one's waking hours. You still have time to work, eat, and mow the lawn.

The thing that makes being a magic lantern collector difficult is the ephemera. It starts out so simply and insidiously. First you discover that there are magic lantern ads in old magazines so you add them to your search. Of course you have to thumb through them to find them. While looking through magazines, you discover there are old magic lantern catalogs so you add them to your search. You find other catalogs also show magic lantern items: Sears, Wards, Secret Societies, scientific, toys, etc. At some point a dealer tells you that you might find things in photography books and magazines. A third search area is added. Then someone shows you a trade card with a child using a magic lantern. Bingo! Now you have to look through those. While doing so you see a Valentine with a lantern. So now you add greeting cards to your search list.

One day you're in an antique store and you happen to look up on the wall and spot a picture of three kittens giving a magic lantern show, so now you have to scan all the pictures, both hanging and in bins. Books show up with lantern related material, toy books, scientific, etc. Add books to the search. You find a miniature lantern in a miniature shop. You see Jack Judson on the "Personal FX Collectors" show and he has a metal figurine of a lanternist with a lantern on his back. You also discover there are porcelain figures of lanternists available.

At that point you sit down and cry. The search has now consumed all of your waking hours. You admit you are addicted and the only way to get any extra time back in your life is to give up some of your searching or some of your sleeping. What the heck—Einstein got by on four hours a night!

Collecting isn't easy, but OH, WHEN YOU FIND THAT TREASURE!

I'll talk to you again!

LETTERS TO THE EDITOR

From Mervyn Heard

MERVYN HEARD
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Dear Bob & Sue,

I have just received a copy of the Gazette for Spring 97, and noticed under Bits and Pieces, a reference to a lantern sequence in the movie Jude. I can now reveal that twas I—Professor Heard, who was responsible for this—in fact readers can even see my face looming over a biunial in one shot (or alternatively, may choose to prudently turn away, as soon as it comes into focus).

The sequence is set in a fairground show c. mid 1880s. (However, thumb through the original book, Thomas Hardy's Jude the Obscure, and I guarantee you will not find any reference to lanterns or even ghost shows.) The sequence was dreamt up by the director, Michael Winterbottom, maybe to add some light relief to an otherwise merciless tale.

Originally, I was approached about creating a more representative fairground ghost-show of the period. In the 1880s that would have been a "Pepper's Ghost" type theatre booth show, which involved the reflection of a "live ghost" (if that makes sense), hidden beneath the stage onto a large inclined piece of glass. (For more information about this kind of effect read Pepper's True History of the Ghost, just reprinted by The Projection Box, and available in the States from George Hall. Commission to be sent direct to my home address, please George.) However, when it was pointed out that there could be all kinds of problems with camera and studio light reflection, we agreed on a more idiosyncratic type of ghost show, i.e. a phantasmagoria style lantern show, but using existing techniques of the period.

The result was unlike any show I've ever come across in fairground research, but which could have existed. The audience are led into an auditorium, and seated facing a music-hall type stage. A small band is playing eerie music. A showman appears and talks about death and the world beyond the dark veil. A few simple ghostly slipping slides are shown, and then "all hell is let loose" (to coin a phrase).

The mechanics involved the use of a mahogany biunial, positioned amongst the audience, plus an assortment of other projectors—some lanterns; some modern 35mm devices—hidden in various parts of the auditorium and operated by actors and technicians. We also placed one lantern on a tracked camera dolly behind the screen, so that we could achieve a "phantasmagoria" type "growing apparition" effect. The overall aim was ultimately to cover, not only, the screen but all of the tented walls with images. Most of these images were existing slipping slides or processional long slides—although the designer did create a few 35mm size specials which worked well. To add to the

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Letter to Editor continued

sense of mounting chaos we also employed some small children dressed in white shrouds, who suddenly appeared, running amongst the audience, so that they would collect some of the projected image. All of this was enhanced with smoke, pyrotechnics and appropriate thunder and lightening effects.

The finished movie sequence lasts for about two minutes, and I was fairly pleased with the result—but viewers must judge for themselves whether they think a lantern show ever really works well in a recorded medium. My maxim has always been that "you have to be there in person, to really appreciate the impact of a lantern show proper." Gentle readers must judge for themselves.

By the way, if you do go and see it, don't hang about expecting to see my un-illustrious name on the credits afterwards. You won't find it there. My theory is that the ghost of Thomas Hardy has expunged it from the print. Wooo . . .! Spooky!

Just as a footnote, I am currently working on a project for the Discovery Cable Channel. This is a three part series on the history of performance magic. However, discussions as to which aspects of the lantern's history to include have yet to be finalized—so watch this space—as they say in Star Wars.

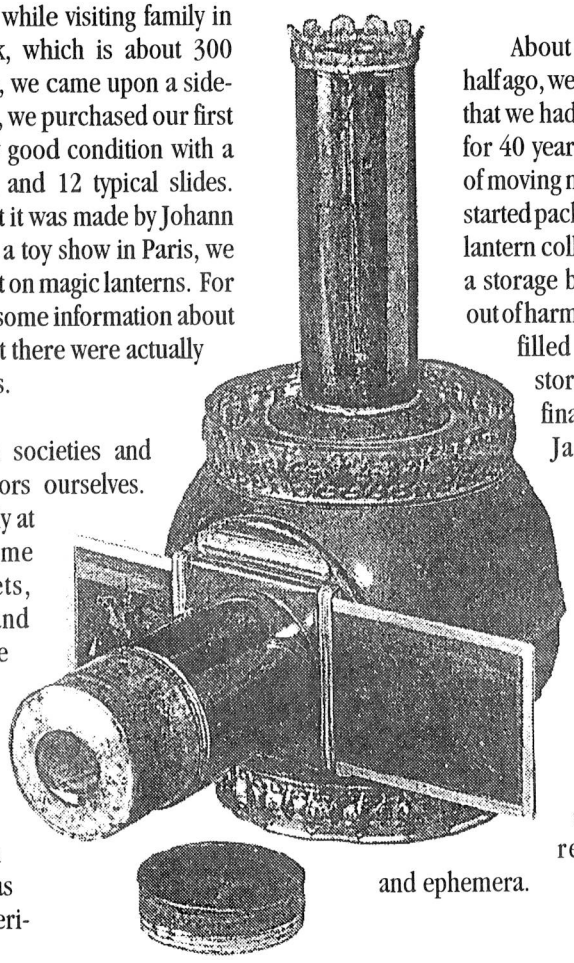
A FINE COLLECTION FINDS A NEW HOME

By David and Muriel Tischler

Everyone of you can tell the story of how you started collecting magic lanterns but how many of you can tell about how you stopped?

Many years ago, while visiting family in Rochester, New York, which is about 300 miles from our home, we came upon a sidewalk sale. On a whim, we purchased our first magic lantern in very good condition with a slightly battered box and 12 typical slides. (Later we learned that it was made by Johann Falk.) Years later, at a toy show in Paris, we purchased a pamphlet on magic lanterns. For the first time, we had some information about them and learned that there were actually societies of collectors.

We joined both societies and became avid collectors ourselves. We searched earnestly at antique shops, home sales, flea markets, ephemera shows and conventions. We bought, sold, culled, and even dumped. We gave shows for family, friends, Elderhostel groups, and the convention in Niantic. We worked as volunteers at the American Museum of Natural History sorting out their slides to prepare a show that they gave for the New York Archivists' Society. In short, we learned a lot and had a great time.



About a year and a half ago, we sold the house that we had been living in for 40 years. As the time of moving neared, and we started packing, the magic lantern collection went to a storage barn to keep it out of harms way. It neatly filled a five-by-ten storage closet. We finally moved in January, 1996 and realized that our condominium unit could never hold us, our furnishings plus 40 plus lanterns, over 2,000 slides and a ton of related books and ephemera.

After speaking to several collectors, dealers and auction houses, we were convinced that selling the items was not the way to go; we preferred to gift the entire collection to one institution. We approached several well-known institutions. Some sent curators who had fun trying to see the packed items in the cold storage room. Curators then consulted with committees, trustees, and advisors. Months went by. Gradually the answers came back.

Institution number one was very much interested, but they did not have sufficient storage space. Number two was going through extensive renovation: could we come back in a few years? Number three wanted a complete detailed inventory with pictures, before looking. Number four didn't want anything added to their collection that was even remotely similar to what they already had. Numbers five, six, and seven would be glad to take a few very choice items. Numbers eight and nine, two fine institutions, wrote on the same exact day that they were very anxious to accept the entire collection. Then we had a difficult choice to make.

We made our decision and in November, 1996 the collection was packed, moved and delivered to the International Museum of Photography at George Eastman House in Rochester, New York, where it all began.

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collection finds new home continued

We are enclosing a copy of the March/ April 1997 newsletter of the museum which has an article describing our gift. We still go to flea markets. Maybe, someday, we will find that perfect lantern and on a whim start all over again.

Technology Collection

Over the next several years, the Museum will add a significant gift of magic lanterns and related objects to the technology collection. Presented by David B. and Muriel B. Tischler from Somers, New York, the gift includes more than 40 projectors, nearly 2,000 slides, and several advertising catalogs. Magic lanterns (the 19th century version of slide projectors) were popular home entertainment and professional education tools in the days before photography made reproduced images commonplace, when projected pictures still seemed "magic." The donated projectors range from tin children's toys to large, intricate devices. Although the bulk of the projectors date from the turn of the century, one was manufactured in the 1850s and includes two of the candles used as its illumination source. Among the lantern slides are many complete sets, including the narrator's scripts, of European-format story slides; 50 slides in the original box illustrating turn-of-the-century life in Japan; and seven wood-framed slides illustrating the children's story "Jack and the Beanstalk."" Slide sets often included text to read along with the show, and a narrator's reading lamp (included in the gift) supplied the necessary light for reading in a darkened room.

THE KEYSTONE 600 SET

By Flyod Hagedorn

Magic lanternists belong to a segment of society that cannot pass an antique shop window without browsing. With hands shading the eyes, lanternists have been known to do the "tip-toe" dance in front of the window as they peer into the bowels of the shop hoping to spy a long lens, a bellows, or box of the right size and shape that may contain a rare slide. How many times have you entered a shop to inquire about the box you saw to the rear of the shop on the top shelf; or asked if they had any items you may have missed? "I have a box in the back room," always brings a smile to our faces. Our smiles turn to disappointment when a collection of battered and cracked "Keystone" slides, with their white masks and contrasting black serial numbers, appear.

Have you ever wondered about the numbers? Joe Koch brought us news about "Keystone Song Slides."* The black "serial/order" number was a prominent identification for each of those slides.

"The 600 Set," first produced before World War I, was numbered in the same manner. The goals for this project were simple: "Knowledge Visualized, Concrete Study Course."

My "600 Set" contains 600 black and white, 3 1/4 by 4 inch glass slides, housed in a wooden cabinet containing 12 drawers, each filled with 50 slides. The set takes the audience on an around the world trip with added emphasis on the North American continent.

The cabinet sits upon a platform supported by four legs of a length, including castors, which raises the cabinet top to a convenient height for the projector. A molding surrounds and extends above the cabinet top to prevent the projectionist from accidentally pushing a slide to the floor. The cabinet is secured with a key lock fitted into the door. The cabinet and stand are crafted from oak and finished natural.

Each slide is bound with black binding tape. Upon the white mask, we find the traditional "Keystone" serial number, followed by a smaller five digit number, in parentheses, which designates the negative number. These numbers are followed by a brief description of the slide. Different negatives were occasionally used to illustrate the same serial number description. Example, all number 44 slides titled "Summer Spraying" may not be illustrated with the same picture or negative number.

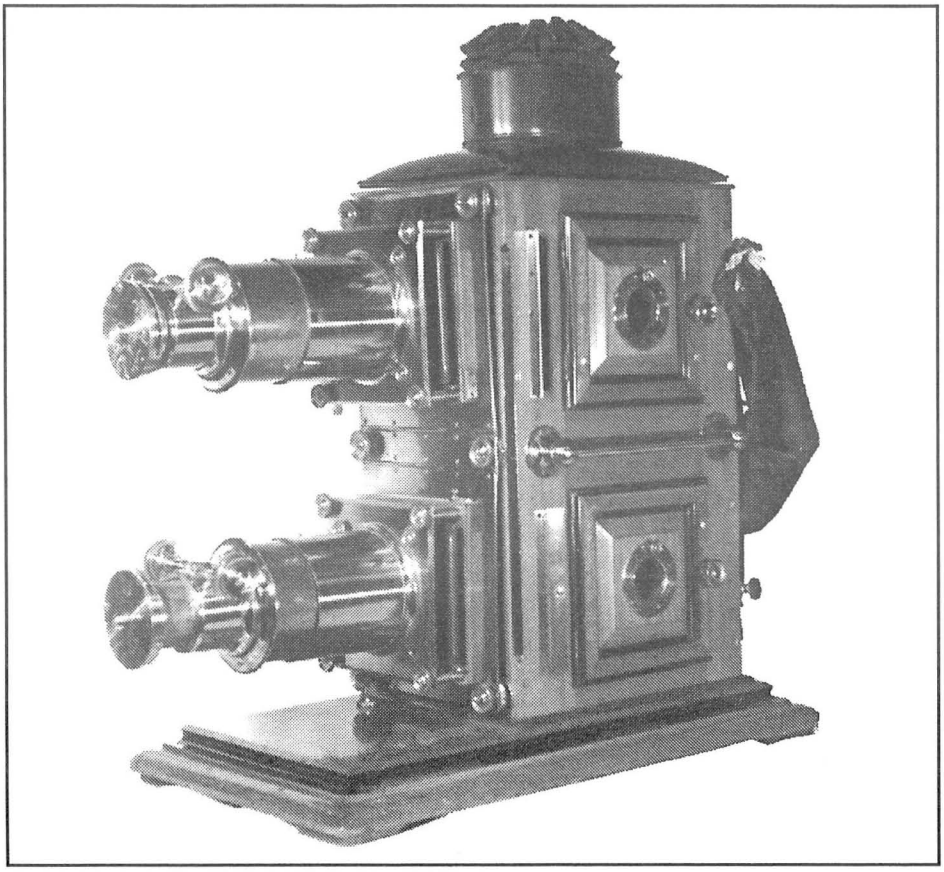
The brief description on the slide was supplemented by a 3 1/8 by 3 5/8 inch card containing detailed information on both sides. The cards are identified by serial number, negative number, and slide title. Latitude, longitude, and the country for each picture location also appears on the cards.

At your request, a list of slides, by serial number or negative number, is available from the author's 600 set.

* Magic Lantern Gazette, Volume 6, Number 1, Spring 1994.

THE ODYSSEY OF A CERTAIN ADAMS' BIUNIAL

By Don Curran



A bright spring day in April of 1990 found me trailing Mike on her search for antiques in London. Mike has been an antiques dealer for over twenty years, and has found the street market in London a good source of "smalls" which in the trade vernacular means anything other than furniture or art. This day we were on Portabello Road, probably the largest and best known of the markets (London has one almost every day of the week somewhere).

We had been to this market many times before and knew which areas might yield the kind of items we could ship home. I had staked out several dealers in the past that might have lantern slides and had been separated from a few British pounds after agreeing to a negotiated price for a gem or two.

One such dealer on the left hand side of the market that stretches perhaps a mile in length down a curving road is Brian Burford, a dealer in photographic antique items. I always visit Brian as a good source.

On this day I found a "Wheel of Life" and was thrilled, and then noticed a photograph posted in the rear of his stand of a beautiful biunial lantern. I was afraid to ask, but ventured the question, "Is that your lantern?" Yes was the obvious reply. Is it for sale? Yes . . . the answer I both wanted to hear and yet feared as I had dreamed of owning my very own biunial since being thrilled by seeing one at my first lantern convention.

In asking the price it was shrewdishly suggested I might want to see the lantern first. So it was arranged. The next day Mike and I boarded the famous London underground heading up to the most northern part of London, a picturesque little town named Pinner. Brian met us at the station, and took us through narrow tree lined streets to his home.

With typical British warm hospitality we met his family and enjoyed a spot of tea. Afterwards he led us into a room with some of his photographic collection, and on the table under a cloth cover was the outline of the biunial. Off came the cover, and there with shiny brass and polished mahogany a beautiful Adams' lantern glittered. It was love at first sight.

After a negotiating session . . . with my heart pounding . . . a deal was struck. Payment arrangements (no one carries around the number of British pounds needed to complete that deal) and shipping arrangements agreed to we happily headed back to central London.

Now the first of many mistakes. I had been consulting for the San Francisco photographic museum, and thought the customs clearance would go easier if I shipped as a consultant to a museum. WRONG!!

This threw me into a completely different customs procedure that involved power of attorneys, customs brokers and a ton of paperwork with the U.S. Customs Department. Everything I have since shipped has been to Don Curran, collector—much easier.

The lantern arrived in several weeks, as it had to be crated for the shipping by air (42 kilos). It was in great shape, complete with the original lime burners.

I started thinking about a light source as I knew Mike would not be keen on tanks of oxygen and hydrogen around the place. My first efforts in using existing lantern sources such as oil lamps proved impossible. I then scoured flea markets and bought old slide projectors (most for $10.00) for the lamp assembly, and by building a reflector behind the bulbs out of tin, and using a pan-cake fan to cool things down I could project a fair image.

While attending the British Society meeting I saw what a modern lamp system could do, and after our meeting in Connecticut having seen the terrific image projection by Jack Judson's big lantern, I knew the answer had to be a system along the line of Jack's.

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Thanks to Jack, I made arrangements with the fellow that built Jack's system (Jack did the basic design) and shipped the lantern to Texas, sans the lenses and chimney as everything is custom made to the lantern box. It took quite a few months, but at last I had the lantern ready to go, or so I thought.

I couldn't get the same size picture out of both lenses. Equal focal length is needed for dissolve sets and picture continuity. I adjusted the length of the barrels, checked the condensers and checked the distance of the halogen bulbs from the lens unit. I finally took the whole front end of the lantern apart.

At last I discovered the problem. The lantern was equipped with two different focal length lens assemblies, one 9 1/2, the other 5 1/2. The lantern was obviously set up for lecture purposes and with a wide and long lens any size room could be accommodated. Again Jack came to my rescue and put me in touch with Edmund Scientific, the largest supplier of optical materials.

My lens units have three separate lenses to develop the projecting focal length needed. The lens case is the same length and diameter, so if I could find matching lenses for the 9 1/2 unit I would be in clover. I had a crash course in how to measure focal lengths, and tried to order the matching lenses.

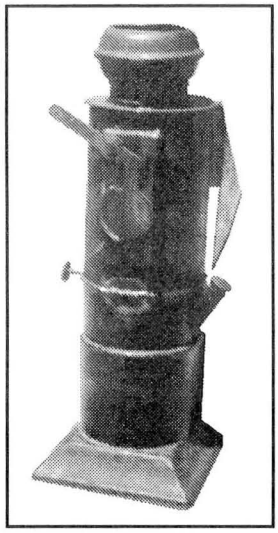
Edmund didn't have the exact lenses I needed. They do manufacture lenses, but the problem was I would need to order around 1,500 lenses to have it made, not knowing 1,499 other lantern owners in need of the same lenses. I had to get the closest lens set to match my long one and it worked!

At last I was free to explore the great pleasure of seeing the slides I had been collecting for years projected in a bright, clear, and matching image. We appreciate the lantern all the more now and it is bringing enjoyment to us even more than the viewers of our shows.

AN UNUSUAL LANTERN/CA 1870??

By Homer Peabody

Since graduating from medical school over 50 years ago, it has been my pleasure and good fortune to give many medical presentations. I taught at the University of California San Diego, and was on the teaching staff of our largest local hospital.



As part of a lecture I usually had notes or an outline to follow, which accompanied the presentation of slides pertaining to the particular medical subject.

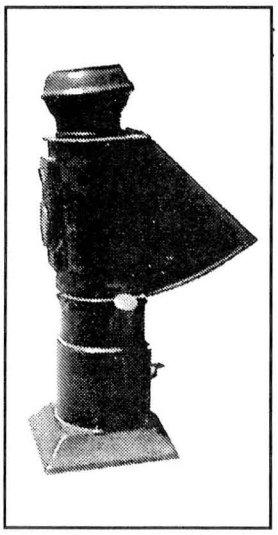
In the 1940s and 1950s the slide format was always $3^1/_2$ by 4 inches. Often these were made by the speaker on transparencies, mounted in a paper frame, enclosed between two glass slides, and bound with tape (a process that was nothing new). Since the 60s we have all used 35mm slides, and have various types of holders for multiple slides (Kodak Carousel). We have also had a great advance in the development of remote changers.

These first remote changers required a system with long wires passing through the audience, or hidden in the walls of auditoriums or lecture halls. The hand held "Point and Change" laser unit has been our latest advance. Prior to these advances the usual message to obtain the next slide for the talk, was often a loud verbal "Next slide please" and so on.

All speakers had a podium, lectern, or some type of table on which to put notes. However, when the lights were turned out a small amount of illumination was necessary. Thus an indirect light hidden from the view of the audience was hopefully provided. Often a shielded candle or hooded lamp of some type helped the speaker view his notes without disturbing the audience.

Some years ago I found a small lantern used just for that purpose. Along with a reading light, it incorporated a signaling device to convey to the projectionist that the speaker would like the next slide, no vocal command necessary.

The photo shows this lamp. It stands 10 inches high. The base is 3 3/4 inches square. It is black, and has no markers or identification that I can see on the lantern. The wick of the lamp is enclosed on three sides by metal and the open side toward the speaker is covered by glass, allowing the light to shine on the speaker's manuscript. It also has a hinged shield, which angles out to further direct the light on the speaker's paper. The front view shows the hood closed. The next view shows the hood opened to expose the illuminating lamp. The front view also shows the bell and the operating lever. The back view shows the round red glass, which is opened and closed by a levered cover.



The only identifying mark is on a ceramic holder for the wick, which reads:

TRADE MARK
B BAR B TON
PATENT

The hood reflects the light down on the speaker's notes, without scatter light. The light source is a small kerosene lamp. Also on

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AN UNUSUAL LANTERN continued

the back is a small round window facing the audience, as well as the projectionist, covered by a red glass. The light is obscured from view until time for changing to the next slide. Then the lecturer would press a small lever on the side, which lifts the obstructing plate over the red window. This is done rapidly so as not to bother the audience. It also requires that the projectionist must be ready with the next slide, and most importantly be alert for the red window to light up momentarily, at his signal.

Now if there had been an alarming occasion wherein the slide was not changed adequately, or the projectionist was not alert, or even worse, was asleep, we would have a problem. (Some lectures undoubtedly were so boring that one might doze a bit in a hot, smoky, very dark room.) In this case there was a small bell below the lamp which could be activated by another little lever, and clang goes the bell. You can be sure this awakened the projectionist, as well as the audience.

It might be a good idea to revert to the "Olden Days" and spice up our talks a bit by resurrecting this old lantern, and using the bell to be sure the audience is alert!

SALUTE TO WILLEM TEBRA

By Bob Bishop, Sr.

Willem Tebra died October 9, 1996 at the age of 69. Some American and English Society members will remember his well-crafted book reviews and articles regarding the magic lantern as well as several features about Christian Huygen and Anathasius Kircher. Possibly one of his best features was the printout of a lecture given before the English Society at a special meeting held in Holland. The lecture was entitled "The Dutch Connection." Submitted but not published by the American Gazette, possibly because of its length, it was a fresh, well-researched article which raised the question of a possible different origin of the magic lantern.

This humorous, intelligent man died with courage and with grace. Our two Societies are less for his passing. This writer was going to present a copy of his death notice but in retrospect decided to pass along a "holiday" enclosure included in one of his last letters, received but a day or two before his passing.

After nearly two decades of correspondence I came to appreciate Willem Tebra as a man of wry humor; a man supportive of others; a man considerate of the feelings and needs of others. Even in his last days when he had written me that "he was now a latter day man," he took it upon himself to provide me with the name of another Dutch lanternist so as to continue the written dialogue. Willem knew the power of correspondence.

Considering the above I feel free to send along his letter's enclosure concerning the holidays. Instead of publishing a somber "Death Notice," I'm sure Willem Tebra would approve of using his Christmas Greeting instead, wishing us all A Merry Christmas and A Happy New Year.

Illustration: Self drawing by Tebra; Merry Christmas/Happy New Year from Tebra.

Ed note: "The Dutch Connection" by Willem Tebra will be included in the next Gazette.

MY LIMELIGHT WAS A LEMON - PART 3

By Henry Clark

I imagine everyone who performs magic lantern shows likes to recount the story of the time he or she came close to making their audience vomit. I seem to have an overabundance of such stories, but the one that recurs to me even in my sleep is the one involving my treasured Marcy "Sciopticon."

I acquired my Sciopticon magic lantern from Richard Balzer. If one looks on page 21 of Richard's Optical Amusements: Magic Lanterns and Other Transforming Images That Have Filled My Home from Cellar to Roof So That Even the Dog Has No Room to Scratch, (I do not have a copy of the book at hand, but I believe that's the title) one will see a photograph not of a similar lantern but of the very lantern itself. If I may quote from Richard's text: "The Marcy lantern was special because of the burner which consisted of several slanted wicks to create a much more powerful illuminant. This permitted the expanded use of the lantern into large auditoriums."

This particular lantern did not have the slanted-wick burner that made Sciopticons so special, although Richard did make a game attempt at convincing me it did by mounting several "Bic" butane cigarette lighters in a block of Play-Doh and sticking it inside. (Again, time is perhaps playing tricks with my memory. They may have been Zippo butane lighters.) Since possessing the original illuminant was of little concern to me, I was soon the happy owner of this classic lantern.

It improved my shows in the Old Bethpage Village schoolhouse immeasurably. I could now set up a magic lantern at the back of the room and project over the audience member's heads, rather than from their laps. And by bringing in my own lantern, I was finally able to prevail with the museum curators and use wall-socket electric light as an illuminant. I will not reveal the wattage of the bulb I finally selected, since I know there are some members of the Lantern Society who would blanche upon hearing of the use of anything over 20 watts. Actually, if these members were exposed to the light from the bulb I use, they would not blanche.

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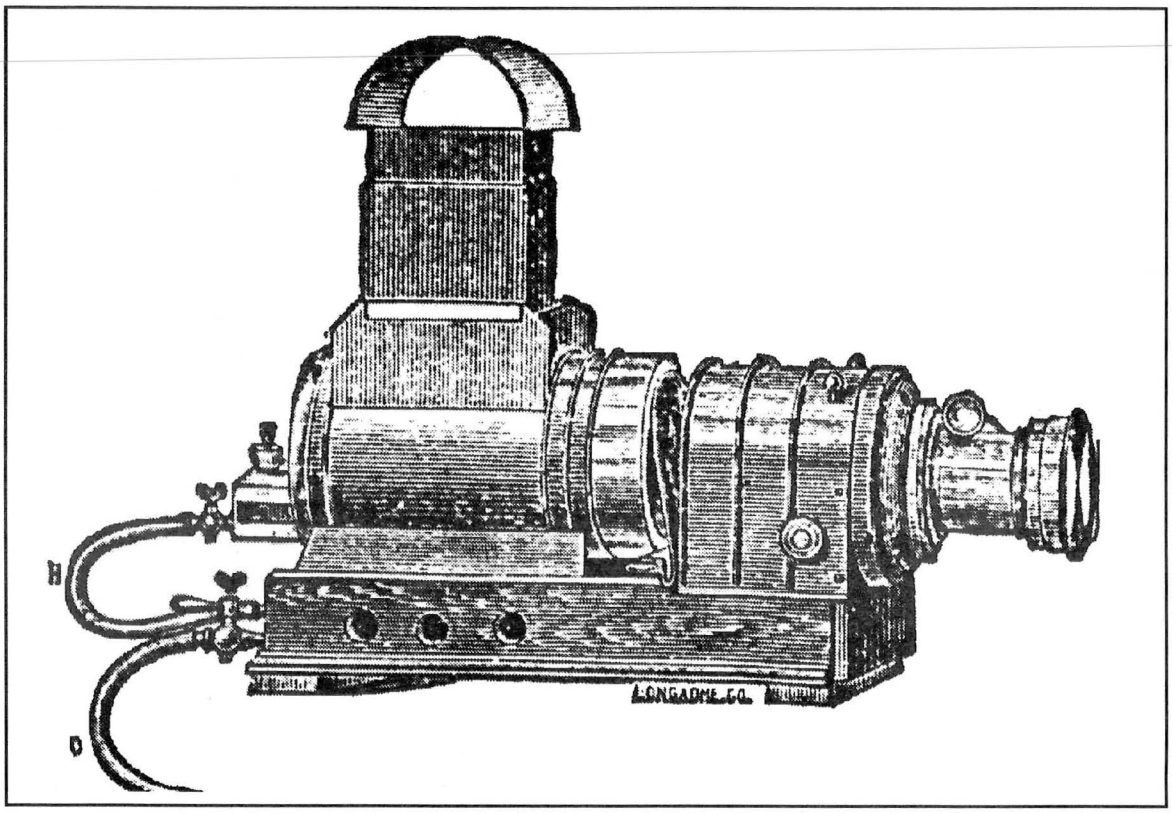


They would tan. The first time I used the bulb to project a slip-slide of Abraham Lincoln, he slipped on sunglasses. (150 watts Sylvania. Straight from the local supermarket, if you must know. Its selection must have been an over-reaction to years of projecting with illuminants possessing the equivalent candlepower of phosphorescent paint. And to date, none of my slides have blistered or faded, although a few dissolving views have, in fact, dissolved.)

While the Sciopticon does have spring-clip aperture for holding wood-mounted slides while they are being projected, I rarely use it. It is very unforgiving of slides that deviate from the standard size (i.e., large slides don't fit). I have gotten into the habit of setting the slides on the wooden saddle that stretches between the condensing lens and the projecting lenses. This puts some distance between the slide and the heat of the electric bulb, and also allows me to change slides very quickly, since I do not have to wrestle with the spring clip. There is enough room on this saddle for me to insert my entire hand between condenser and projecting lens, and this once led to me inadvertently projecting a scene that made women faint and strong men whimper.

In May of 1990 I was asked to do a special show for Old Bethpage's annual Civil War Encampment. This is a very popular event in which re-enactors—hobbyists who dress up as Civil War soldiers, pitch tents, demonstrate camp life for the public, and, after hours, drink large quantities of beer—recreate the sights and sounds of Camp Winfield Scott, a Union Army training camp of 1863. I set up in the evening to do a lantern show for over a hundred men in Civil War uniform and an equal number of women in hoop skirts and crinolines. Because the audience was so large, I was allowed to forego use of the Village schoolhouse and perform the show in the auditorium of the museum Reception Center. It was a warm spring evening. The doors were left open. Moths got in.

During the Civil War, the closest thing they had to a bug-zapper was any bored infantryman with a loaded musket. Fortunately, while most of the infantrymen watching my show were bored, I had long ago learned the wisdom of keeping firearms out of the hands of my audience, and had insisted they park their pieces outside.

At first, I didn't know why some of my projected images were shimmering. Then I realized one particular moth—a huge example, the Mother of All Moths—was trying to mate with the lantern's condenser. I would shoo the moth away, change slides, and it would return to renew the courtship. This went on for five or six slides and then I lost my head. I reached into the area between condenser and projecting lenses and swatted that moth right up against the glass of the slide.

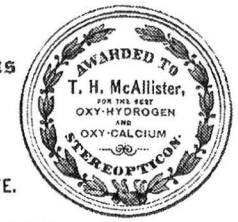
I started to continue my spiel about the slide. I was interrupted by the sound of a hundred men in blue, many of whom claimed to have seen action at the bloody Battle of Antietam, all, in unison, "Ewwww!" The women were making gagging noises. I looked up at the screen to discover I was projecting a Japanese monster movie, "The Army of the Potomac vs. Mothra." The moth had stuck to the slide, and was not entirely dead yet. It fluttered feebly, dripping ichor onto the heads of the soldiers at Manassas, doing the death scene from Camille.

I pulled the slide as fast as I could. The sounds of repulsion from my audience suddenly turned into the sound of uproarious laughter. This was followed by thunderous applause. In all the years since, I have never gotten a better ovation, despite the hours I have spent working with a new generation of moths. The damned things are virtually untrainable.

NEXT ISSUE: The Dangers of Doing Magic Lantern Shows Underwater

This unusal "center fold" featuring the McAllister lantern was created by our own Larry Cederblom. Larry is a graphic artist and also formats each issue of the Gazette. We hope to have more on the McAllister lantern in the next newsletter issue.

FIRST
Premiums
AND
MEDALS
AWARDED BY
AM. INSTITUTE.



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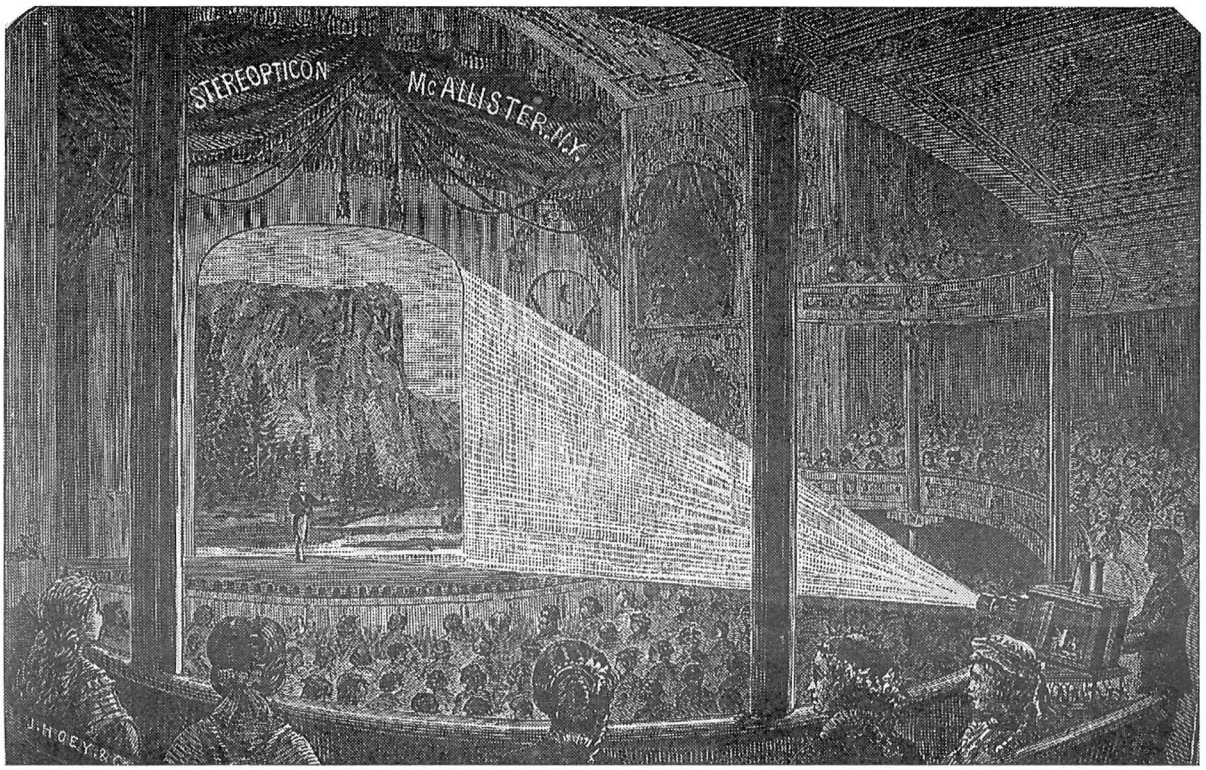

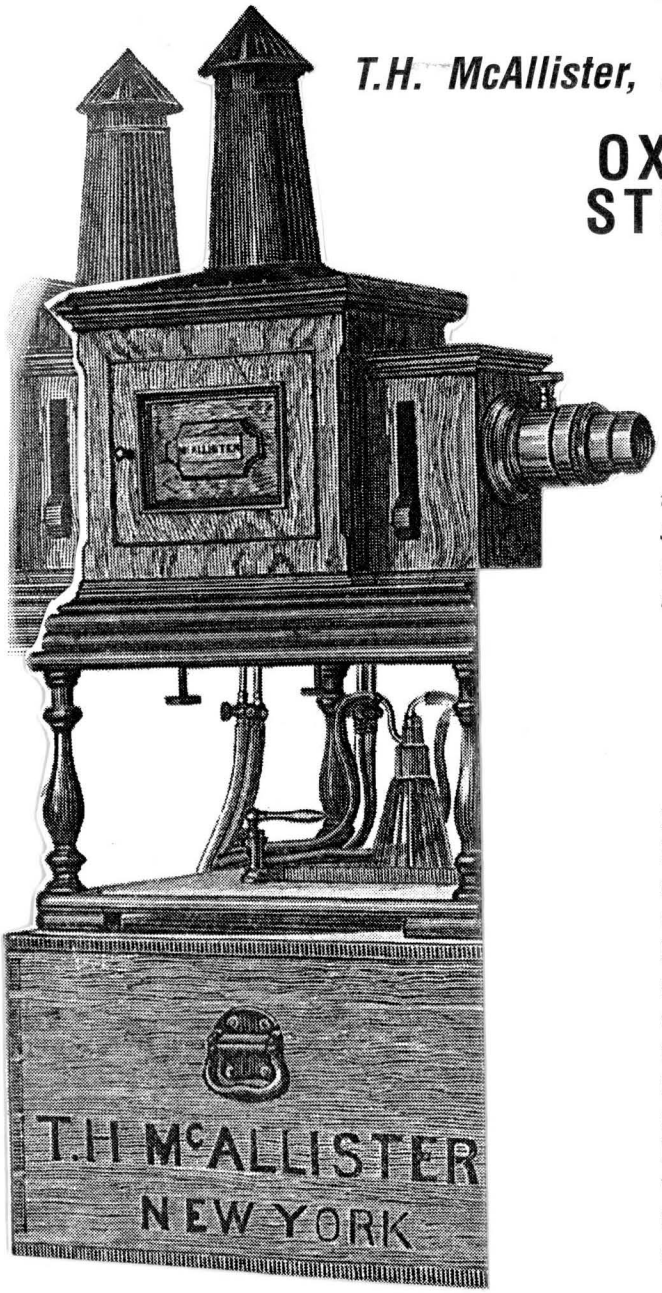

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OXY-HYDROGEN STEREOPTICONS

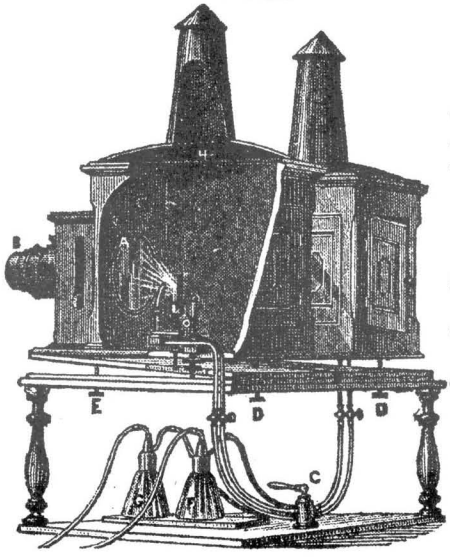
First Premium Oxy-Hydrogen

Stereopticon;

will magnify the Views of any desired size up to an area of 30 x 30 feet (900 square feet), with fine definition and powerful illumination.

$450.00.

Consisting of two Lanterns of finely-finished and well-seasoned kilin-dried mahogany, with double metal tops; each fifteen inches long, eleven inches wide, eleven inches high; hinged door at back and also at side of each Lantern; the front of each Lantern removable at pleasure to accommodate accessory apparatus for chemical or scientific experiments; mounted on elevated mahogany Platform, with lateral .and vertical movements for each Lantern; T. H. McAllister's Slide Spring and Stop; Indicator for pointing out to the audience any particular part of the view; first-quality plano-convex, condensing lenses 4 5/8 inches diameter, mounted in brass; **Extra-quality large-size Achromatic Object Classes**, giving four grades of magnifying powers, free from c}chromatic or spherical aberration; Rack-work adjustment for focussing; first-quality Oxy-hydrogen Jets, with elevating and clamping Screws to each Jet, and also for the Lime Cylinders; Safety Bottle for each gas; improved Dissolving Key; copper Oxygen Retort, with Stand, Argand Spirit Lamp, Purifier and india-rubber Tubing; copper Hydrogen Generator, with Purifier and india-rubber Tubing; extra large (30x40x30 inches area, 85 gallons capacity) canvas covered india-rubber Gas-Bag for Oxygen; extra-large (30x40x30 inches area, 85 gallons capacity) canvas-covered india-rubber Gas-Bag for Hydrogen; blue and red glass 'Tinters; one dozen prepared Lime Cylinders; one charge Chemicals for making oxygen. All the metal work of this Stereopticon is finished with heavy nickel plate, and therefore not tarnished by use or exposure, and always presenting a handsome appearance. *Securely packed in two strong packing cases with hinged lids locks and handles.*



The annexed engraving will illustrate the construction ; the side of one Lantern being cut away to show the interior.

A—Condensing Lenses.
B—Object Glasses.
C—Dissolving Key to transfer the gases from one Lantern to the other.
D—Elevating Screw to elevate Back of each Lantern.
E—Elevating Screw to elevate Front of each Lantern.
F—Safety Bottle for Hydrogen.
G— " " " Oxygen.
H—Air Chamber for ventilation.

LIFE ON THE ROAD WITH THE AMERICAN MAGIC LANTERN THEATER

By Terry Borton

Beauty Sleep

I imagine it was the same in the old days; life on the road has its moments.

Glastonbury, CT. This is an unusual show for us—in two respects. First, it's being presented by a group that usually specializes in folk singers, so we're expecting a bearded and beaded crowd. Second, it's being held in the Audubon Child Discovery Center, so the seats are surrounded by animals—alive and stuffed.

Management is enthusiastic, however, and we have little trouble setting up. There are only two difficulties. First is finding an electrical outlet amid all the wires running to the cages of frogs, snakes, and chinchillas. Second is the fact that they won't turn off the lights in the animals' cages, because changing their light rhythms might upset them. We hook up to one of the house extensions, block off the excess light at the cages, and make the best of it.

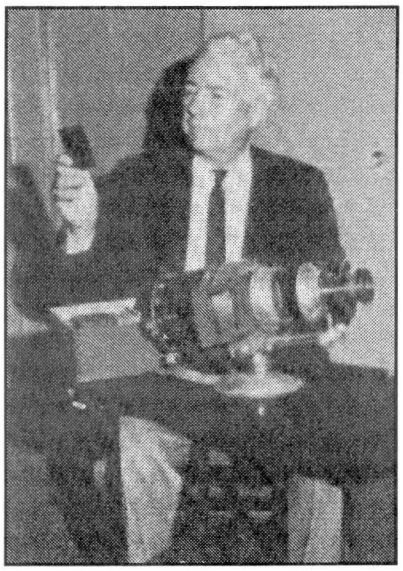
The crowd arrives, looking more or less as expected, and since they're used to audience participation, they fall in easily with the spirit of the show. The light is OK, if not pitch dark. We're going along famously, when all of a sudden our lantern's lamps quit.

I run through the usual mental checklist: Bulb? Nope; both went out at once. Plug? Not likely; I haven't hit it. Cord? Not likely; no one is moving in the room.

We turn on the house lights and go exploring where our line meets theirs. I ask the Center manager if the problem could be there. She studies the outlet. "Oh," she says, "I see. You plugged into the iguana's timer cord. His light goes off at 8:30."

MEMORIES OF JOHN W. RIPLEY (1895-1996)

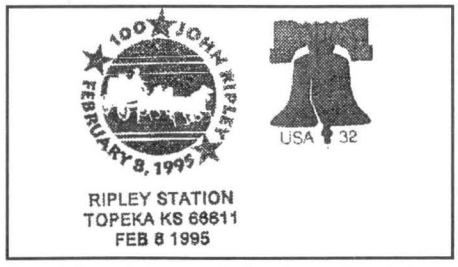
By Nancy A. Bergh



John W. Ripley with his Victor Animatograph projector, ca 1960.

On 8 February 1995, John W. Ripley of Topeka, Kansas, celebrated his 100th birthday. Among the honors he received that day was the unveiling of a special pictorial cancellation by the U.S. Postal Service. Designed by his long-time friend, Topeka-born and internationally famed designer Bradbury Thompson, the postmark featured the logo of the Kansas State Historical Society—a fitting choice considering "Mr. Topeka's" long association with and passionate interest in the history of his native Topeka and Kansas. On that day, too, the Kansas State Historical Society surprised John by informing him of an endowment established in his name to benefit the Society. By the time of his birthday, with just a few month's start, they had already raised $33,000. Today the Ripley Fund Endowment continues to grow as an ongoing memorial to John. These are but two examples of the many honors John W. Ripley received during his lifetime from friends and colleagues attempting to exhibit their deep appreciation for his contributions—too numerous to list—to their communities and lives.

John passed away on 1 December 1996 on the 50th anniversary of the founding of Topeka's Shawnee County Historical Society—an organization he helped found and



Special postal cancellation honoring John W. Ripley on his 100th birthday, 8 February 1995.

Memories of Ripley continued

Left to right, John W. Ripley, Margaret and Nancy Bergh, Topeka, Kansas October 1996.

was instrumental in building. During his long and productive life, John W. Ripley built a reputation as a born storyteller, historian and writer, preservationist, successful businessman, jazz and ragtime aficionado, and magic lantern slide collector/researcher extraordinaire.

Members of the magic lantern community will remember John Ripley primarily for his preservation of an extensive collection of life-model illustrated song slides and will remember his delightful article, "Look in our own backyard," (Magic Lantern Gazette, Fall 1990), recounting his acquisition of hundreds of slide sets found by antique picker, Jimmy Massucci, in a St. Louis theatrical warehouse. John wrote and published widely on the subject of song slides: his article: "All Join in the Chorus," in American Heritage magazine (June 1959) is still the definitive published source. It was that article that brought John and entertainer Max Morath together. Ripley's slides became an integral part of Morath's musical one-man shows, adding wonderful visuals to his television and stage performances. In 1991, the Kansas State Historical Society mounted an exhibition, also titled "All Join in the Chorus," featuring John and his collection. At the opening night festivities, Max Morath, Margaret and Nancy Bergh, Jack Judson, Dorothy and Elgin Smith, and a crowd of Kansans were on hand to join in the celebration.

Over the twenty-seven years that Margaret and I have corresponded with John, he became a close family friend as well as a mentor in the worlds of magic lantern slides and World War I music—the two interests that brought us all together. Not long after our family got to know "JWR," John had to sell his collection because of storage space considerations. In 1995, Margaret and I were able to acquire the John W. Ripley Collection and bring it to Minneapolis, which delighted John to no end. Last October we celebrated a halcyon day in Topeka with John, his daughter Jean, and her husband Steve Hall. On that day John was in great spirits and entertained us at his Brewster place dining hall and joined us for dinner with Jean and Steve that evening. In between we had good chats about song slides and Topeka's and JWR's history!

Throughout his life, John touched the lives of countless people with his boundless enthusiasm and interest in just about everything and everyone. He made an indelible impression on those of us fortunate enough to have been counted among his friends. He will be greatly missed.

Report on the 1997 Convention of The Magic Lantern Society

By Bob Hall

An anamorphic image from the convention program.

Sue and I have recently returned from one wonderful month in Great Britain. The main purpose for this trip, and certainly the highlight of it, was attending The Magic Lantern Society's Convention. Many members attended from The Magic Lantern Society of the United States and Canada. Most of them are shown in the picture accompanying this article.

The program filled Friday, Saturday, and Sunday, April 11-13. It offered a variety of presentations—some entertaining, many quite

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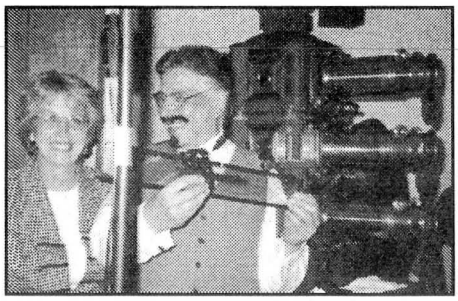
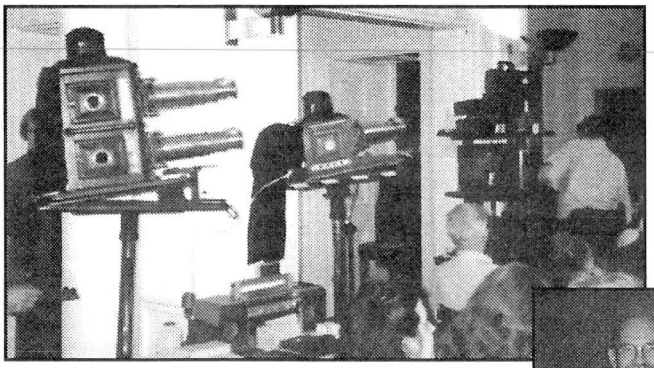
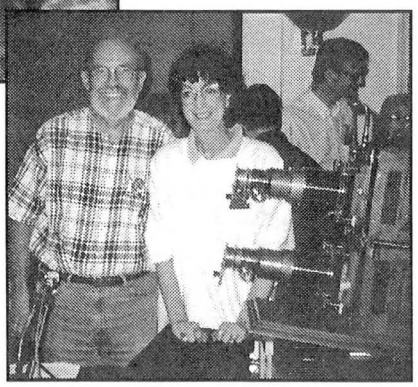


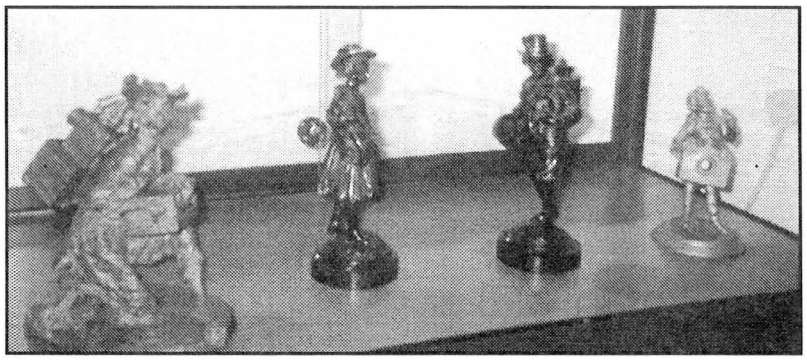
Herman Bollart explaining intricacies of lantern to guest Maryann Winters from Lacey, Washington.



Some of the equipment used at the convention.



President Bob and wife Sue stand by small item that heads the top of their Christmas list.

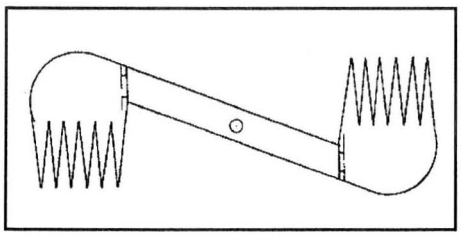


Metal lanternists figurines from Grand Exhibit.

Report of 1997 convention continued

scholarly. Most were 45 minutes in length. Here is a brief summary of the contents of each presentation.

1. "By Appointment to Queen Victoria," Phillip Gallop and assisting friend (U.K.)—Two years ago Phillip and his wife were fortunate to purchase a collection of Carpenter and Wesley slides around which this show was arranged. We were told that Carpenter and Wesley were the "creme d' le creme" of hand painted slides. The biunial used was a side-by-side Newton which allowed wonderful dissolves to be made using a forked device which moved back and forth between the two lenses. The device mounted in front of the lantern looked like this:

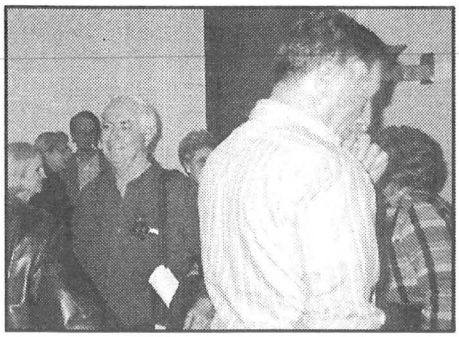


The apparatus and other articles devised by Phillip allowed him to get more movements and effects out of two slides in one dissolve scene than we had ever seen before.

2. "Shining Stone," Karl-Heinz Steckelings (Germany) - As introduced by Chairman Tony Dugdale, Mr. Steckleling's is the foremost authority on lithophanes in the world. He read a scholarly paper on the history, manufacturing, and variety of lithophanes interspersed with slides of panes and objects from his personal collection. Many of these items were on display upstairs as part of the convention exhibition.

3. "Reflections on Sunset Reflections," Richard Crangle (U.K.) - Richard described his presentation as a "work in progress" which he explained really meant there were other things he would like to have researched in preparing for his show but didn't have the time. During Richard's lecture we learned about the life of William Riley and his connection to magic lanterns. William's father in the mid 1800s saw the possibility of profit in the lantern and slide business. William ran the company assisted by his brothers, and Riley Bros. of Bradford Street became one of the foremost lantern slide companies in England, both in production of slides and lanterns and even more so in slide rentals. Check your collection. If you have some Riley Bros.' slides you may want to look for William's autobiography Sunset Reflections. One thing you will discover in William's book is that lantern slides were a viable business until World War I and did not die with the coming of the cinema in the early 1900s as is commonly thought. You may also learn more about the work done by his company in the book Victorian Britains Through the Magic Lantern.

4. "Ancient Egypt In the Laterna Magica," Ruth Baumer and Gunther Halzhey (Germany) - You may recall receiving a letter in the mail last year requesting slides and/or slide information on ancient Egypt. This was from Ruth and Gunther and their request for slides or information on slides concerning ancient Egypt still stands. Most of the group of four who planned and presented this show are involved in a small museum in Germany and/or are Egyptologists. Using 35mm slides they gave a travelogue type talk on Egypt. The slides were made from a wide variety of magic lantern slides they own or of which they have been sent copies.



Past President, Jack Judson, talking with Mike Smith and Ernie Gehr while Ralph Shape contemplates a major purchase.

Gerhard and Rachel Honneger, Betty Peabody, Ralph Shape, Mike Curran, Judie Shape, and Lindie Judson are toasted by by Chairman, Tony Dugdale.

Back row: Mervyn Heard, Lesley Evans, Thomas Gauz, Mike Smith, Tim McIntyre, Sue Hall, Ray Gilbert, Gerhard Honegger, Homer Peabody, *Middle row:* Edward Brook-Evans, Damer Waddington, Don Curran, Mike Curran, Jack Judson, Lindie Judson, Laura Zotti, Betty Peabody, Rachel Honegger, *Front row*: Emily Godbey, Ralph Shape, Judie Shape, Joan Waddington, Monika McIntyre, David Evans, Dick Balzer, Bob Hall. Other attendees not shown: Uwe Brecker, Ernie Gehr, Lindsey Lambert, Jean-Philipps Salier, Lester Smith, Thomas Weynants.

The details and information they have gleaned from studying their slides and copies have added substantially to their knowledge of ancient Egypt. If you wish to correspond with them on Egypt slides currently within your collection please write to: Ruth Baumer and Gunther Halzhey, Pfarrgasse 2, 86720 N'ordlingen, Germany or FAX; 09081-28483.

5. "Anamorphoses - Hidden Pictures," Georg Fusslin (Germany) - The different types of anamorphic pictures were reviewed and many examples were shown on the screen. Although there are several subgroups the primary categories are pictures which depend on the viewer's viewing position to appear correct, and pictures which depend on a special mirror to appear correct.

6. "A Triple Surprise," Willem Wagenaar (Holland) - Willem's troop provided a wonderful end to a wonderful day. They combined great slides, humor, enjoyable music, and some "inside jokes" enjoyed by all, but probably really understood only by regular attendees of the British/European Society's meetings. The triple surprise was a most unusual lantern Willem purchased. It had a radioptican installed in the middle of a side-by-side biunial which allowed him to create many unusual effects, some using finger and shadow puppets his daughter had constructed.

7. "When the Moon Shines," Birgit Verwiebe (Germany) - Transparent painting began as a medium for painting and evolved into an entertainment. Large buildings, called dioramas, were built to show the large paintings, often accompanied with music and 3-D effects. Dequerre, who went on to develop the Deguerre photo process, was a large contributor and exhibitor of this medium.

8. "How Did Daguerre's Moon Shine?," Cathy Ganz (Switzerland) - As a scenic or set artist, Cathy has researched and actually used the special painting techniques employed in creating dioramas. Strips of gauze-like fabric were sewed together for the painting. This was coated with a stiff sizing which allowed the fabric to be painted on both sides. The main scene was painted on the front of the fabric and the back was painted in ways which controlled the flow of light through the dioramas to show light and dark. The total effect was designed to "put" the viewer in the scene.

9. "The Magic of the Peep Show," Thomas Ganz (Switzerland) and Alberto Zotti (Italy) - Thomas Ganz is a professional projectionist from a long line of lanternists. He referred to the peep show as the poor cousin of the magic lantern. He presented the physical laws on which construction is based and also the history and evolution of use up to the present day. Alberto showed examples and gave information on specific artists involved in this form of entertainment. On a huge wall we found that if you are close enough for the projected picture to fill your entire frame of vision, a 3-D effect is achieved and you really feel you are "in" the picture.

10. "A Little Light on a Shady Subject," Derrick Speight (U.K.) - Derrick solemnly informed us that many magic lantern readings being found and put in British university libraries today are suffering from CIF (Crease Line Fatigue). Along these creases gaps have occurred and entire words or even phrases are missing from the scripts. He has formed a company called CLOB (Crease Line Obliteration) which will work with ROMP (Replacement of Missing Parts) headed by Professor Emanual Loincloth, to restore these scripts. He then read two works which had been completed: "The Drink Fiends"

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Auction Results

The prices are in pounds which is approximately $1.60 per pound.

1. Christmas Postcards - 3.00
2. Christmas Postcards - 4.00
3. Punch Postcards - 3.00
4. Punch Postcards - 6.00
5. Magic Lantern labels - 5.00
6. Magic Lantern Teddy Bear - 4.00
7. Magic Lantern Teddy Bear - 4.00
8. Magic Lantern Teddy Bear - 4.00
9. Magic Lantern Teddy Bear - 4.00
10. Magic Lantern Teddy Bear - 4.00
11. Magic Lantern Teddy Bear - 4.00
12. Magic Lantern Teddy Bear - 5.00
13. I lever slide, 1 slipping slide (dancing clown) - N/S (Not Sold)
14. 1 slipper, 1 rackwork - 40.00
15. 2 slippers (clowns), 1 rackwork (effect x-max) - N/S
16. Box New Forest, Warwick, Hants, Dorset, approx. 55 - 25.00
17. Box Lake District, Cathedrals and Churches, approx. 78 - N/S
18. Box Tour of New Zealand inc. Maoris, approx. 65 - 25.00
19. Box Tour in North Wales, approx. 50 - 30.00
20. Box Wales and Chester, approx. 66 - 30.00
21. Box Castles and Abbeys, Religious connections, approx. 100 - 25.00
22. Box Isle of Wight, India, approx. 44 - 25.00
23. Never ending panorama on inkwell, dated 1835 - 65.00
24. Print from book by Rabener, Temptation by devil with peepshow, dated 1763 - 120.00
25. Dissolving set of 3 slides "Watermill," photographical - N/S
26. Wooden box with toy lantern and transfer slides, no chimney, German - 25.00
27. Set of dissolving slides, early handpainted "At the Mother's grave" - 160.00
28. Illumination image of Rome at Night - 42.00
29. Handpainted dissolving set with rackwork slide, Newton, "Watermill" - 150.00
30. Fine optical game with different movements - 65.00
31. Festive print of Shadow toy theatre, French, theme of the Convention - N/S
32. "Angry Faun," original Phantasmagoria slide, 1800, British - 170.00
33. "Train passing bridge at night," large double slipping slide, handpainted - 220.00
34. "The Witch Party," large German slipper, handpainted - 780.00
35. German handpainted lever slide "Skipping boys in front of Manor" - N/S
36. Fine chromatrope, good mechanics, handpainted - 140.00
37. "Brewsters" book from 1845, "Letters on Natural Magic" - 80.00
38. "Chatting in Bed," set of dissolving slides, handpainted - 200.00
39. "Satanical Circumstances," French slide with three different movements, handpainted - 600.00
40. "A Desert View," slide with colour curtain, handpainted - 75.00
41. Peepshow print, c. 1860 - 48.00
42. Vesuvius dissolve (2 part) - 60.00
43. "The Age of Science" French slipper, dated 1884 - 420.00
44. Windmill rackwork slide - 35.00
45. Fairground scene lever slide - 65.00
46. The Miller, his Son and their Ass, Carpenter & Westley, handpainted, set of 8 - N/S
47. Mosque of Omar dissolving view, handpainted - N/S
48. 5 slipping slides, 1 double slipper - N/S
49. c. 1870, magic lantern in original box with 3 long slides, lacks top of chimney - N/S
50. Juvenile candle power paper Panorama Theatre - 900.00

MEMBERS IN THE LIMELIGHT

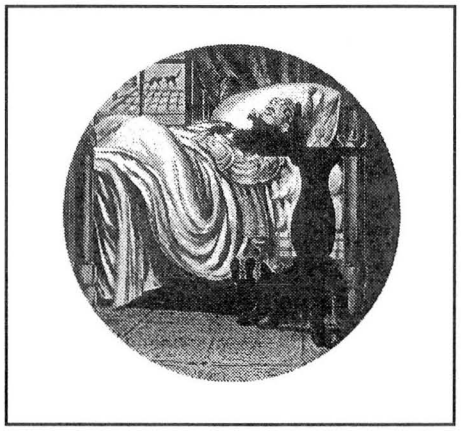
Many of us with a general interest in antiques watch Personal FX "The Collectors" show which airs daily PST at 9:00 a.m. Occasionally there will be a magic lantern on it. The price at which it is appraised and the price for which it sells is always of interest.

The February 24 show was of special interest to all of us who saw it. Each episode features a "super collector" and on this date it was past president Jack Judson.

The FX crew showed up at the Magic Lantern Castle in San Antonio at 6:30 in the morning to set up and plan Jack's show segments with him. Some of the Judson collection's finest pieces were shown and Jack gave a condensed but easily understood explanation of slides and lanterns. He also gave a good plug for our society.

Shortly after the show we got a call from a friend who'd also seen it and said, "I thought you had a good collection until I saw Jack Judson's. You don't have anything!" He's right. That's just how we felt too!

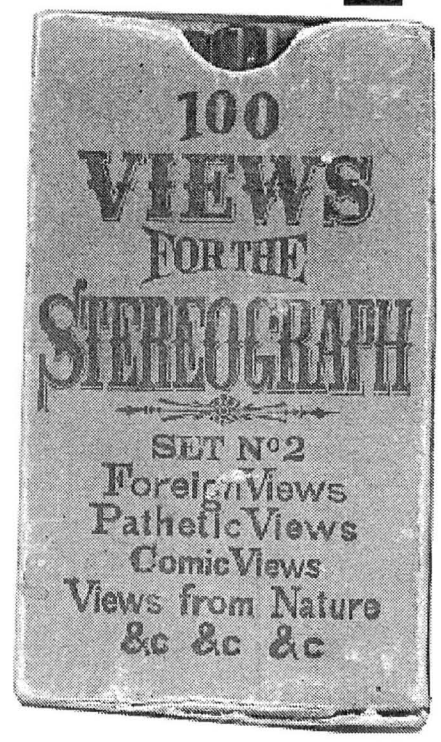
TOP (The Old Projectionist, but whom is better known to us as Bob Bishop) presented his annual "The Last Magic Lantern Show" on memorial day weekend at the Juan de Fuca Festival in Port Angeles, Washington.

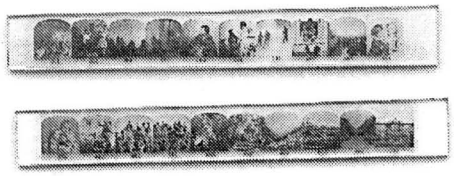


51. The Book of the Lantern - Hepworth, 1888 edition - 85.00
52. The Art of Projection + Complete Magic Lantern Manual - Anon. 1893 edition - 100.00
53. c.d.v. portrait Jas Curran, survivor of HMS Victoria ex. Jos Pooles Myriorama - 42.00
54. Photo album of 20 Swiss views, c. 1880 - N/S
55. Rare type of 18th c. slipping slide - N/S
56. Single rackwork slide - Siege of Town with searchlight - 60.00
57. Single rackwork slide - Man Eating Rats - N/S
58. Church Army acetylene gas generator - 30.00
59. Slipping slide - Man Eating Rat - 18.00
60. Single rackwork slide - Houses on Fire - 60.00
61. Single rackwork slide - Windmill chromatrope - 65.00
62. Double rackwork slide - Fountain - 110.00
63. 3 Protean Views - 170.00
64. 4.5" alabaster peep-egg - 50.00
65. Rackwork lever slide - Rat Catcher - 50.00
66. Double rackwork - Bee Hive - 60.00
67. 5 slipping slides (1 double) - 42.00
68. 2 Newton long slides, 5 wood mounted Japanese slides - 95.00
69. 3 long slides + 1 dissolve (lightening) - 55.00
70. 4 slipping slides - 40.00
71. Victorian lockable mahogany slide box - 65.00
72. Rackwork slide - Watermill - 65.00
73. Chromatrope - 80.00
74. Moonlight and water ripple effect slide - 130.00
75. "Babes in the Wood" wooden framed set, 8 slides - 75.00
76. "The Robbers" wooden framed set, 12 slides - 200.00
77. "Sleeping Beauty" bijou slide set in original box - N/S
78. "Polar Expedition" wooden framed, 5 slides - 130.00
79. Rackwork slide, large chromotrope, red/black pattern - 220.00
80. "Soldier's Dream" wooden framed dissolve, 2 slides - 120.00
81. Rackwork slide, chromatrope, orange/blue pattern - 80.00
82. Early card mount lever slide "Magician's Cauldron" - 220.00
83. "Fountain" wooden framed dissolve set, 2 slides, (1 rackwork) - 180.00
84. Early wooden mount slip slide "Magic Lantern Show" - slip not original - N/S
85. Praxinoscope Theatre - 800.00
86. Magic Lantern show poster - Come and See - N/S
87. Lantern print - Madamoiselle Caterina - N/S
88. Lloyds Magic Lantern show poster - N/S
89. Lever slide - skipping - 60.00
90. Bronze medal for magic lantern show - 20.00
91. Praxinoscope with strips - N/S
92. Box of chromatropes with interchangeable glasses - N/S
93. Brass slide carrier - 40.00
94. Brass/mahogany curtain slide carrier - 50.00
95. Chromatrope - 32.00
96. Chromatrope - blue patterned - 110.00
97. Complete 12 set mahogany framed "Ali Baba" - 85.00
98. 4 Motto slides including curtain slide - 45.00
99. 4 Motto slides including "Compliments of Season" - 25.00
100. 4 advertising slides - 42.00
101. Repro edition of 1906 Bing Toy Catalogue - 10.00
102. 1932 Wilhelm Bosch book "Max et Moritz" - 20.00
103. Carpenter & Westley slide - Queen Victoria's Coronation - N/S
104. Adjustable magic lantern illuminant - 60.00

Q Paul Barresi writes, "I would like primary source information about the language and techniques used in 19th century America to present lantern shows. I want historical information about how lantern shows were presented." You can write Paul at 29 Concord Ave., Apt. 307, Cambridge, Maine 02138.

Q This image of the front of a box (actual size) which contains 12 slides in wooden slats. Each slide is 3/8 by 3 1/2 inches and shows 10 scenes which look like half of a stereo card. Does anyone have a viewer in which these were shown? The Halls would love to have one but barring this, they would simply like a picture of it or any information you can give them. You can write the Halls at 3321 114th St. N.W., Gig Harbor, WA 98332 or call them at (253) 851-8566.





Slides reduced size

105. Box slide - Public and Private English Schools - 20.00
106. Box of slides, Japan and Far East - 38.00
107. 3 slipping slides - 42.00
108. Phantasmagoria lantern - N/S
109. Cheese dish in the shape of camera - 45.00
110. Biunial lantern by W. Watson & Son, London, original box - 1250.00
111. Le Blond peepshow print in gilt frame - 65.00
112. Magic mirror - N/S
113. Lithophane - N/S
114. Kaleidoscope - N/S
115. 3 slipping slides - N/S
116. 3 slipping slides - 85.00
117. 3 slipping slides - 65.00
118. The Boar War Chapter IV complete + The Boar War misc. - 10.00
119. 3 books - 30.00
120. Triple extension lantern with Tungsten halogen lighting - 200.00
121. Mechanical silhouette slide - 180.00
122. Brass shutter slide - 30.00
123. 2 Ephemera packs 1983 + 1986 conventions - 5.00
124. 2 Ephemera packs 1990 and 1993 conventions - 5.00
125. Rackwork slide, chromatrope, blue/green pattern - 100.00
126. Rackwork slide - Bee Hive - N/S
127. Victorian plated reading lamp - 55.00
128. Book "Tab" - 50 years in stage lighting (section on projected effects) - 25.00
129. "Auto Magic" - picture gun and film in original box - 40.00
130. Very rare polarizing slide in selenite of iris changing colour - 980.00
131. Dissolve by Newton "The Tower of London," handpainted - N/S
132. Life Model song set "Good-bye Dolly Grey" with tape of song and music score - N/S
133. Handpainted very colourful chromatrope - N/S
134. Hand coloured day/night transparency for Grande Polyorama Panoptique - N/S
135. "The Sailor's return" - 3-way picture, Victorian - 420.00
136. 4 slide dissolve "House on Fire" including rackwork effect - 360.00
137. "Virginia Water" handpainted by Carpenter & Westley, 4 slide dissolve with 2 lever and 1 double slip - N/S
138. Bi-unial by Gardner, excellent original optics, with lime-light illuminents - N/S
139. 3 Dancing Witches very rare slide, Victorian - N/S
140. Newton slipper slide "Greenwich Hospital" - 75.00
141. Book - Hecht Pre-Cinema History - 90.00
142. Book - Cerrum - Archeology of the Cinema - 30.00
143. Book - Hrabalek Lanterna Magica - 10.00
144. Book - Humphries Victorian Britain - 10.00
145. Book - Magie Lumineuse - 40.00
146. Views of Burma, c. 1880, 36 hand tinted views - N/S
147. Chromatrope - N/S
148. Fish in Tank - 150.00
149. Man Eating Rats - N/S
150. Chromatrope - N/S
151. Windmill - N/S
152. Fireworks over Venice, 3 slide effect - 180.00
153. Chromatrope - N/S
154. Clown Juggling Head - N/S
155. Boat Panorama - 90.00
156. Vue du Chateau de Vincennes (peep-show and magic lantern) - 400.00

CLASSIFIEDS

For Sale:

1. Magic Lantern for film or 1 1/2 inch slides with burner - 45.00
2. Magic Lantern for 3 inch slides, no burner - 35.00
3. Set of 6 Oriental scenery, 2 1/2 inches - 60.00
4. Set of 16 Japanese late 19th century wars, 3 inch single slides - 160.00
5. Fantasy 3 inch - 10.00; Scenery 3 inch - 10.00; Children's 3 inch - 5.00 (scratched)

Contact: Susan Waldo, 110 N. Main, Greenfield, MO 65661, (417) 637-2646.

Wanted:

Telephone frames and lantern song slides. This request comes from Jan Olsson, who is presently teaching at University of Southern California and can be reached via e.mail: janolsson@cntv.usc.edu, fax (213) 740-9741, phone (home) (310) 202-7140, home address: 3710 Overland Ave., F 151, Los Angeles, CA 90034.

She states, "My research on telephone culture and early cinema focuses on the representation of telephone calls either in split screen—with both parties in the same frame, often with a third field simultaneously separating and connecting them—or in parallel editing, that is with the speakers in two distinct series of shot(s).

Realizing that such representations have a history, I've been looking also at other media, cartoons, advertisements, and postcards, and found much the same visual solutions. In trade papers like *Moving Picture World*, there are advertisements for song and lantern slides with telephone titles. Hence I hope to find slides pre/or parallel to cinema with telephone material.

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157. The Will Day (1930) historical collection of cinematography - 280.00
158. Original moving picture book with viewer - 42.00
159. Book - *La Prise de Pekin* - Shadow show spectacular - 120.00
160. Book - *Images d'Epinal, La Magique Lanterne* - 40.00
161. Bronze figurine - Gorilla with lantern - 500.00
162. Number withdrawn
163. Book - *Wonder Movies* - 75.00
164. Book - *Nister Moving Animals* - N/S
165. 10 panoramic slides including Cock Robin, + 10 smaller - 28.00
166. 3 slipping slides - 48.00
167. 2 double slipping slides and 1 rocking slide - 50.00
168. Barnard Enamels, 11 Cinderella, 3 Holy Land - 32.00
169. Dissolving View, (Basilica, Rome?) - 60.00
170. French slipping slide 'L'Isle Bechy' possibly by Desch - 120.00
171. Long lithographic slides fairy stories + similar smaller - 20.00
172. JLS: 4 sets including Where there's a Will - 15.00
173. JLS: 4 sets including Cock Robin - 18.00
174. JLS: 4 sets including Cinderella - 32.00
175. Kaleidoscope - 140.00
176. Wooden chromatrope - 40.00
177. Wooden chromatrope (one disc missing) - 18.00
178. Pair of registration slides - handmade - 28.00
179. The Water Babies set - 55.00
180. Panorama - Forth Bridge - 100.00
181. Shag and Doll Life Model - 45.00
182. Two slipping slides - 38.00
183. Sweep & Whitewasher + Amy's Lover - 25.00
184. A Quartern Loaf, Animals (Transfer), 2 boxes - 22.00
185. Vue d'Optique - Vue de Chateau de Vincennes with peepshow man and lanternist - 320.00
186. 4 part dissolve set - Antwerp Cathedral - 340.00
187. Carpenter & Westley set, 14 handpainted slides "Poor Cock Robin" with song sheet etc. in inlaid box - 1000.00
188. Hooper's Rational Recreations 1782 Vols 1-4 - 120.00
189. Life Model sets + part sets - 2 boxes - 740.00
190. Approx. 100 slides of Japan, mainly coloured - 80.00
191. Wheel of Life replica - N/S
192. Beard self-centering slide carrier - 32.00
193. Changing heads chromatrope - 200.00
194. Box of toy lantern slides - 5.00
195. Mounted vue d'optique - 45.00
196. Lantern slide hire advert - 5.00
197. Boxed interchangeable chromatrope - N/S
198. Framed trade card - magic lantern - N/S
199. Three framed magic lantern pictures - 110.00
200. 2 framed trade cards - 1 magic lantern, 1 peepshow - 30.00
201. Praxinascope + 8 strips - 480.00
202. Witches slide - N/S
203. Clown slide with 5 levers - 420.00
204. Man chopping tree silhouette slide - 100.00
205. Panoramic shipping slide - 180.00
206. Photographic slides from Netherlands with lecture - 32.00
207. Two Meggendorfer moveable picture books - 170.00
208. 3 Zoetrope strips - 30.00

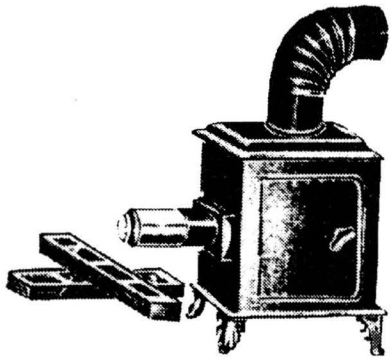
I've talked to a couple of archives without much success, therefore I now turn to the real lovers of the slide culture, hoping that someone might have slides, or know of slides—for instance from catalogs—that fit into my trajectory. I would be most grateful for any kind of response.

Wanted:

Slides of Yellowstone, Yosemite, Egypt, India, caves, volcanoes. Contact Ken Miller, 36722 Matiz Common, Fremont, CA 94536, (510) 797-2138, KMiller@home.com.

Wanted:

Coming attraction slides featuring Tom Mix, Roy Rogers, or Wm. Boyd. Contact Joe Koch, 2902 28th Street S.E., Auburn, WA 98092, (253) 833-7784.



209. Print "Catroptics" with a peepbox - 8.00
210. Two anamorphic pictures, c. 1850 - N/S
211. Set of 12 unknown Phenakistiscope discs - N/S
212. 2 German 3-dimensional picture books - N/S
213. Transparent view - N/S
214. Collection of 9 moveable Valentine cards - N/S
215. Spectropia or surprising spectral illusions book - N/S
216. 11 children's toy lantern slides, Bing - 8.00
217. 2 moving panoramic slides - 95.00
218. Box of slides Classic Weimar - 35.00
219. Box of Victor Animatograph slides - N/S
220. Bausch & Lomb school equipment catalogue - N/S
221. Advertising slide with moveable clock - 65.00
222. Flicker book, trade card, and Movie box - 22.00
223. The Motograph Moving Picture book, 1896 - 85.00
224. Tissandier: "Scientific Recreations" + Lewis' Lantern Show prospectus - 18.00
225. Hooper's Rational Recreations (1788) 3 volumes - 90.00
226. *Wonders of the Stereoscope* book with 48 repro cards and plastic stereo viewer - 65.00
227. Solar system, 21 slides including 3 slippers - 150.00
228. Slides: Rome, pre 1913 10 slides, + 19 others West. Abbey etc. - 5.00
229. 27 slides, English Cathedrals and manuscripts - 5.00
230. The Grange dissolve set, 2 slides - 42.00
231. Haddon Hall dissolve set, 4 slides - 220.00
232. Three Little Pigs, complete set 24 from Walt Disney cartoon - 20.00
233. 6 long slides, French, story of 'Wooden Heart' complete - 28.00
234. A screen - 10.00
235. Johnson Optiscope Model 12 - 42.00
236. Lot 61 resale - 70.00

Report of 1997 convention continued

and "Curfew Must Not Ring Tonight." The latter ended, "Darling, you have saved me. Let's go home and both get tight.!"

11. "Shedding a Few Lights on Toy Shadow Theatres," Jean-Phillippe Salier (France) - The shadow show was a source of entertainment for many centuries in many countries. A discussion illustrated with a beautiful collection of representative trade cards and other paper shadow ephemera ensued. It covered audiences theatres, plots, puppets, and readings of French shadow shows and ended with a splendid demonstration which enthralled us all.

12. "Traveling Light," Keith and Jennifer Utteridge (U.K.) - Keith and Jennifer are traveling lanternists whose polish and professionalism were evident in their show. In costume they presented a delightful Victorian lantern show as it might have been done 100 years ago. Stories and slides were interspersed with song familiar to and enjoyed by all.

13. "Laterna Magica Galantee Show," Herman Bollaert and Company (Belgium) - This was the Saturday night banquet entertainment and it was stunning. Herman's triunial allowed him to use a full range of slides and effects which kept us riveted for over an hour. The readings, singing, and professionalism of the entire show put us in mind of a Terry and Debbie Borton production.

14. "Silhouettes and Shadows Through the Magic Lantern," Philip and Rosemary Banhan (U.K.) - The slides used were primarily from the last half of the nineteenth century. They all, whether individual or story sets, had shadows and/or silhouettes incorporated in the scenes. The examples used were many and varied including an extremely rare slide with cut-out witches and water in it. A bulb was squeezed to force air into the water and this made the witches dance around. Two similar slides were among the auction offerings.

15. "Japan Revisited," Mervyn Heard (U.K.) - After showing some oriental slides accompanied by jokes indicative of Mervyn's wonderful sense of humor, he gave a serious history of what is known of the use of the lantern in Japan. Since Japan was closed to Europeans during the development of the lantern, only a few Dutch traders got through who probably introduced it at that time.

16. "Eroticism and The Magic Lantern," Dick Balzer (U.S.A.) - With a subject that certainly had everyone's attention, Dick showed many examples of Victorian slides and what they tell us of the morals and mores of the time. Scholarly information was often given tongue-in-cheek, and while there was much to learn there was also much to enjoy.

17. "Holiday In Switzerland," Gerhard and Rachel Honegger (Switzerland) - We are sure Rachel and Gerhard are on the payroll of the Swiss Tourism Board. Probably all of us made plans to visit their beautiful country after being treated to Swiss chocolate, an authentic Alpine horn recital, and beautiful hand-painted slide after beautiful hand-painted slide taking us from London's Victoria Station to Switzerland by way of Boulogue and Paris. The show ended with a spectacular display of chromatropes accompanied by Swiss music. This was also a glorious end to the convention.

Other delights included the exhibition and the auction. The exhibition consisted of displays which had to be seen to be believed! A case of porcelain figurines—magic lanterns included; beautiful lithophanes; shadow puppets from Japan, China, and Turkey; peep box transformation pictures; hand shadow prints and ephemera; magic mirrors; amazing shadow sculpture; and examples of "white shadows"—an effect produced by cut or pierced cards. Words are inadequate to describe what we saw and we must admit our awe and admiration was tinged with just a bit of envy.

The auction was lengthy and varied. It was interesting to compare prices to those realized at our convention. As you will see from the following list, some items were much more in demand and some went for considerably less than we have seen at home.